



Willard Metcalf
Σ

Paintings by
WILLARD L. METCALF

THE CORCORAN GALLERY OF ART
WASHINGTON, D. C.

FROM SATURDAY, JANUARY 3D, UNTIL SUNDAY,
FEBRUARY 1ST, 1925, INCLUSIVE, AS FOLLOWS:
MONDAYS, FROM 12 M. TO 4:30 P. M.; OTHER WEEK
DAYS, FROM 9 A. M. TO 4:30 P. M.; SUNDAYS, FROM
1:30 TO 4:30 P. M.

*Many of these paintings are for sale and no
commission whatever is charged by the Gallery.
For prices and other information, apply at the
Office of the Director, on the main floor.*

Foreword

We speak glibly of Masters, we artists. But in truth there are few Masters. Few have mastered anything. Few painters, unhappily for us and for them, have really subdued their medium to their purpose. This is a fact. Their means of expression is seldom fluent, lucid, exact, obedient, or natural. On the contrary, what do we find? Voices struggling in the dark, mutes sighing to be heard, stutterers and stammerers, their medium not so much an instrument of expression after all as an impediment of speech, an obstruction which rather spoils their utterance than renders it articulate. By these tokens we recognize in Mr. Metcalf a born painter; paint is his native tongue. It is a language he has mastered, and he speaks it perfectly like a man at home.

Mr. Metcalf is singularly blessed. If painting comes natural to him, he enjoys the added distinction, as an artist, of having achieved perfection. For within the limits of his happy domain there remains nothing to be desired. All is in accord. Eye and hand, choice and method, end and means—all chime together and function with the ease of Natural Law. What we behold, as a result, are works lovely and innocent of effort, consonant with the eternal harmony, seemingly less premeditated than inspired.

By an unfaltering instinct Mr. Metcalf has been led to consecrate these precious gifts solely to the service of Beauty. Beauty occupies the whole of his attention. Palette in hand, he is concerned with nothing else. Whilst others dispute or vex their minds with idle torment, he paints. Revolutions in Art may come or revolutions may go; still he paints. His composure in the face of prevailing confusion is truly remarkable. Through all the welter of movements and conflicting ideas which mark the history of our times he has moved secure and unperturbed, apparently without perceiving anything

amiss, superior to freaks or to frenzy. Built like Gibraltar, impregnable to the storm, the unruly tides advance and break, and recede from his rock-bound coast and leave no sign for a memorial. Thus we can imagine Prudhon and Chardin weathering the blast of the 18th Century, which took such a toll of wreckage in its wake. Faithful to their trust, their labor of love remained inviolate; their honor was preserved, and their names shall endure.

Howsoever, the paths which lead to beauty are manifold, but they all go back to nature. What pleases us above all with Mr. Metcalf, he has chosen such a delightful one, so fresh, so fair, a lover's lane where the warm sun sheds its bright radiance over landscapes so artless and gay, so wholesome and inviting, that one's fancy would willingly linger there forever. It is the robust landscape of New England divested of its rigors. For Mr. Metcalf does not deal in asperities. He was born to please. From his Beauty-shop he dispenses charms and spells which enchant the eye and conjure us to love. These rugged hills, to which he is native, these woods and stubborn fields and stony brooks reveal, under his hand, no more of their primitive harshness. He loves them, and he views them through the indulgent eyes of a favorite son whose ardor permits him to know nothing of his birthplace but what is good, to see nothing in it but what is beautiful. He is the poet Laureate of these homely hills, and he sings their virtue and their grace with a loyalty which has not been misapplied. For have they not, in return, nobly repaid his affection?

WALTER JACK DUNCAN

Catalogue

- No. 1 Berkshire Hills
- No. 2 Joyous Maytime
- No. 3 After the Frost
- No. 4 Trembling Leaves
 - Loaned by Horatio Rubens, Esq.
- No. 5 A November Mosaic
- No. 6 Vermont Hills
- No. 7 Mountain Pastures
- No. 8 The Golden Valley
- No. 9 Birches in October
- No. 10 The Last Snow
- No. 11 Spring Festival
- No. 12 The Snow Bearers
 - Loaned by Charles C. Glover, Esq.
- No. 13 November Morning
- No. 14 May Night
 - Owned by The Corcoran Gallery of Art
- No. 15 Awakening Spring
- No. 16 Sunny Brook
- No. 17 A March Thaw
 - Loaned by Horatio Rubens, Esq.

- No. 18 October Sunshine
- No. 19 The Village in Spring
- No. 20 Indian Summer
- No. 21 The Little White House
- No. 22 Thawing Pool
- No. 23 Late Afternoon in October
- No. 24 The Green Canopy
Loaned by Gilbert Rubens, Esq.
- No. 25 Benediction
Loaned by Mrs. Louis J. Preston
- No. 26 Breath of Spring
- No. 27 After the Frost
- No. 28 November Twilight
- No. 29 Afternoon in Winter
Loaned by Hersey Egginton, Esq.
- No. 30 Hillside Pastures
- No. 31 Closing Autumn
Loaned by Gerald Brooks, Esq.

WILLARD L. METCALF

Born Lowell, Massachusetts, July 1, 1858.

Studied with George L. Brown (as apprentice), and at Museum of Fine Arts, Boston; and at Julien Academy, Paris,—under Boulanger and Lefebvre.

Member: American Water Color Society; Ten American Painters; Architectural League; and American Academy of Arts and Letters.

Awards: Honorable Mention, Paris Salon, 1888; Medal, Columbian Exposition, Chicago, 1893; Webb Prize, Society of American Artists, 1896; Honorable Mention, Paris Exposition, 1900; Silver Medal, Pan-American Exposition, Buffalo, 1901; Silver Medal, St. Louis Exposition, 1904; Temple Gold Medal, 1907, Medal of Honor, 1911, and Sesnan Medal, 1912, Pennsylvania Academy of the Fine Arts, Philadelphia; First William A. Clark Prize and the Corcoran Gold Medal, The Corcoran Gallery of Art, 1907; Harris Medal and Prize, Art Institute of Chicago, 1910; Gold Medal, Buenos Aires Exposition, 1910; and Medal of Honor, Panama-Pacific International Exposition, San Francisco, 1915.

Represented in the permanent collections of the Albright Art Gallery, Buffalo; The Art Institute of Chicago; Carnegie Institute, Pittsburgh; The Cincinnati Museum Association; The City Art Museum, St. Louis, Missouri; The Corcoran Gallery of Art; The Dayton Art Institute, The Detroit Institute of Arts, The Hackley Gallery of Art, Muskegon, Michigan; Hillyer Art Gallery, Smith College, Northampton, Massachusetts; The Memorial Art Gallery, Rochester, New York; The Metropolitan Museum of Art, New York City; The Museum of Fine Arts, Boston; The National Gallery of Art, Washington; The Pennsylvania Academy of the Fine Arts, Philadelphia; St. Botolph Club, Boston; Worcester Art Museum, besides numerous private collections.

